[BRING UP TO DATE]



# nishiplex (top)

**(filed emails to Nishi)**
nishi
nishi,k
july.nishi

knishi.hidgenda.6.18.d1

**DVL, NISHI**
FirstNishiProposal
**dvl.as.I.see.it**
**dvl.candyspex**
**dvl.naming.memo.95.8**
**dvl.oct.report**
**dvl.postmeeting.8.31.d1**
**dvl.prelim**
**dvl.props.topdown**
**dvl.report**
**dvl.report.topdown**
**dvlprep.95.8**
**DVLpres**
**DVLprop**
**tkp.knishi.6.18**
**xu.deep.end**
**xu.glizes.dvl**

# nishiplex

**(filed emails to Nishi)**
nishi
nishi,k.
july.nishi

**DVL, NISHI**
FirstNishiProposal
**dvl.as.I.see.it**
dvl.as.I.see.it.hst
(MANY things)
dvl.as.I.see.it.d10w*
dvl.as.I.see.it.d11z*
dvl.as.I.see.it.d11z*txt
dvlpic.naive.d6*
dvlpic.naive.d6*pict
dvlpic.rich.d6*ssd
dvlpic.rich.d7*
dvlpic.rich.d7*pict
dvlpic.tn.interests.d15*fix
dvlpic.tn.interests.d15.bad
dvlpic.tn.interests.d15.fx*pict
**Mac floppy-DVL As I See It**
**dvl.candyspex**
dvl.candyspex.d1
dvl.candyspex.HO
**dvl.naming.memo.95.8**
dvl.naming.memo.d1
**dvl.oct.report**
dvl.prelim.d2* copy
dvl prelim.HO copy
dvl.oct.report.d3y
dvl.oct.report.d4y*
dvloct.report.HO
**dvl.postmeeting.8.31.d1**
dvl.postmeeting.8.31.d1
dvl.postmeeting.8.31.d2*
dvl.postmeeting.8.31.HO
**dvl.prelim**
dvl.prelim.d1
dvl.prelim.d1z
dvl.prelim.d1y
dvl.prelim.d1x
dvl.prelim.d1w
dvl.prelim.d1v
dvl.prelim.d2*
dvl prelim.HO
**dvl.props.topdown**
dvlprops.topdown.d1

# nuxuplex (top)

**NUXU(ALL)**
**FIRST COPY**
**nuxupic**
**pix3. NUXU copy**
**transpub.oview**
**XPD.as.twas.11.28**
**xu.nu.oview**
**xu96**
**xu96.plans**

# nuxuplex

**NUXU(ALL)**
**FIRST COPY**
hamburg.highlights.e1
xu96pic.d3s
xu96.plans.intro.d6
xu96.plan0.Cleandata.d3z
xu96.plan00.tcright.d4
xu96.plan000.tpmedia.d2z
xu96.plan1.Deep.End.d3z
xu96.plan2.subserv.d3y
xu96.plan3.Mpayment.d4z
xu96.plan4.pgateway.d2 copy
xu96.plan5.dimensia.d3
xu96.plan6.browser.d3
xu96.plan7.pubsvc.d9
xu96.plan8.Xustands.d4
xu96.plan9.tviz.d3z
xu96.plan10.vrsns.d3
**nuxupic**
**nuxupic.src**
nuxupic.d4.src0
nuxupic.d4.src1
nuxupic.d4.src2
---
xupic.nu.oview.d1y.adj
---
xupic.xu96.d4 copy
---
nuxupic.d4
nuxupic.d4z
nuxupic.d5y
nuxupic.d6
nuxupic.d7
nuxupic.d8
nuxupic.d9
nuxupic.d10
nuxupic.d11
nuxupic.d11z
nuxupic.d12*
---
nuxupic.txt.d1
nuxupic.txt.d2z
nuxupic.txt.d3x
nuxupic.txt.d4z
nuxupic.txt.d5*
---
pic.worksheet
---
xu96pic.d1
xu96pic.d1x*
xu96pic.d1y
xu96pic.d1z
xu96pic.d2*
**pix3. NUXU copy**
xupic.deepend.color.d14 copy
---
xupic.nu.oview.d1y copy
---
xupic.xu96.d4

# duxuplex
# (top)

# main.SWEEPS, 95.12.17

**LIT.sweep**
**TMEDIA.sweep**
**TPL.sweep**
**XU.sweep.recent**
**ZIP.sweep**

# main.SWEEPS, 95.12.17
## *Level 2*

**LIT.sweep**
- **gods.of.lit**
- **leapdark**

**TMEDIA.sweep**
- **trasmed.gen.opn**

**TPL.sweep**
- **tpl.media&lit**
- **tpl.mws**
- **tpl.vs.spag**

**XU.sweep.recent**
- **xpdm**
- **xpex.cleanup**
- **xu.servers**
- **xuviz.cleanup**

**ZIP.sweep**
- **zip.ed.status**

# main.SWEEPS, 95.12.17
## *All Levels*

**LIT.sweep**
- **gods.of.lit**
  - gods.of.lit.d16
- **leapdark**
  - leapdark.d16

**TMEDIA.sweep**
- **trasmed.gen.opn**
  - xpdm.d15y.Cl.pshtml* copy
  - ---
  - transmed.gen.open.d16.sv
  - transmed.gen.open.d16y

**TPL.sweep**
- **tpl.media.df**
  - tpl.media.df.d1*
- **tpl.ol**
  - tpl.ol.7.13.Stickies*
- **pic.tpl.sludrule**
  - pic.tpl.sludrule.d4z
- **tpl.media&lit**
  - tpl.media&lit.d1
  - tpl.media&lit.d2
  - tpl.media&lit.d3
  - tpl.media&lit.d4
  - tpl.media&lit.d5
  - tpl.media&lit.d6
  - tpl.media&lit.d7
  - tpl.media&lit.d8
  - tpl.media&lit.d9y
  - tpl.media&lit.d10
  - tpl.media&lit.d10.wh
  - tpl.media&lit.d11w*
  - tpl.media&lit.d12v
  - tpl.media&lit.d14*
- **tpl.mws**
  - tpl.mws.d1
  - tpl.mws.d2

# main.SWEEPS.
# 95.12.17

LIT.sweep
TMEDIA.sweep
TPL.sweep
XU.sweep.recent
ZIP.sweep

# main.SWEEPS.
# 95.12.17
# Level 2

LIT.sweep
TMEDIA.sweep
TPL.sweep
XU.sweep.recent
ZIP.sweep

**dvl.report**
- dvl.report.d1
- dvl.report.d2w
- dvl.report.d3.src
- dvl.report.d3z
- dvl.report.HO

**dvl.report.topdown**
- dvl.report.new.topdown.d1
- dvl.report.topdown.d1y
- **dvl.report.topdown.d2z**

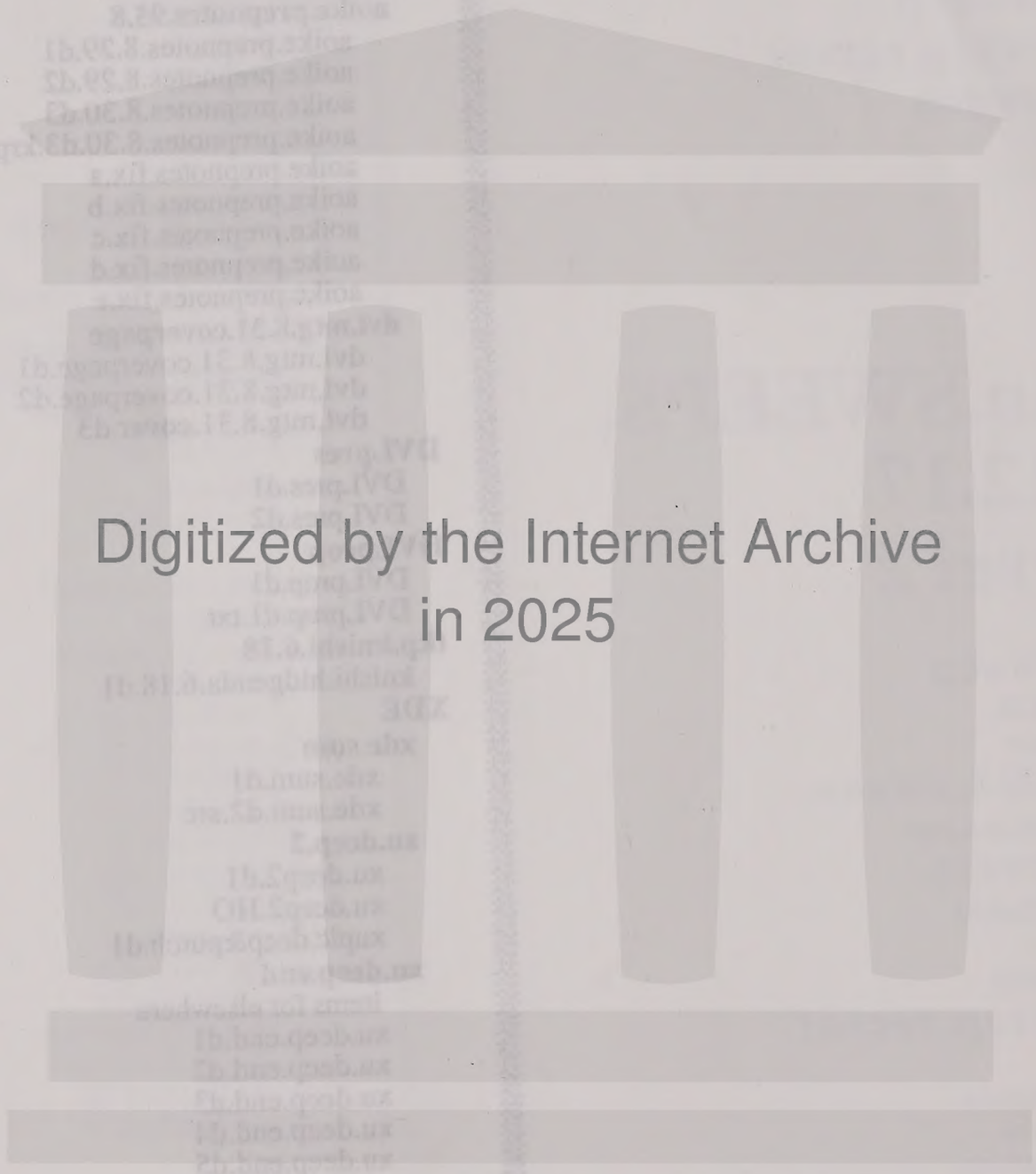
**dvlprep.95.8**
- aoike's.letter
- dvlprep.95.8.d1
- **aoike.prepnotes.95.8**
  - aoike.prepnotes.8.29.d1
  - aoike.prepnotes.8.29.d2
  - aoike.prepnotes.8.30.d3
  - aoike.prepnotes.8.30.d3.krpt
  - aoike.prepnotes.fix.a
  - aoike.prepnotes.fix.b
  - aoike.prepnotes.fix.c
  - aoike.prepnotes.fix.d
  - aoike.prepnotes.fix.e
- **dvl.mtg.8.31.coverpage**
  - dvl.mtg.8.31.coverpage.d1
  - dvl.mtg.8.31.coverpage.d2
  - dvl.mtg.8.31.cover.d3

**DVLpres**
- DVLpres.d1
- DVLpres.d2

**DVLprop**
- DVLprop.d1
- DVLprop.d1.txt

**tkp.knishi.6.18**
- knishi.hidgenda.6.18.d1

**XDE**
- **xde sum**
  - xde.sum.d1
  - xde.sum.d2.src
- **xu.deep.2**
  - xu.deep2.d1
  - xu.deep2.HO
  - xupic.deep&purch.d1
- **xu.deep.end**
  - items for elsewhere
  - xu.deep.end.d1
  - xu.deep.end.d2
  - xu.deep.end.d3
  - xu.deep.end.d4
  - xu.deep.end.d5
  - xu.deep.end.d6z*
  - xu.deep.end.d7.src
  - xu.deep.end.d7
  - **(8,9 nonex?)**
  - xu.deep.end.d10
  - xu.deep.end.d11.src
  - xu.deep.end.d11
  - xu.deep.end.d12*



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https://archive.org/details/nishiplex00tedn

**transpub.oview**
transpub.oview.d1
transpub.oview.d2
**XPD.as.twas.11.28**
*(MURDER-- Lotza Stuff)*
**xu.nu.oview**
xupic.nu.oview.d1y
**xu96**
xupic.xu96.d1
xupic.xu96.d2
xupic.xu96.d3
xupic.xu96.d4
**xu96.plans**
**src.xu96**
hdr.xu96.tmp
biz.template.d1
CTP.nuxupic.txt.d5* copy
ltrhd.template.d1
nuxupic.txt.d5* copy
to go between drafts
to use FROM LINE
wkg.pix.xu96
**xu96.plan.set.s0 DON'T CHG**
xu96pic.d3s
xu96.plans.intro.d6
xu96.plan0.Cleandata.d3z
xu96.plan00.tcright.d3y*
xu96.plan000.tpmedia.d2z
xu96.plan1.Deep.End.d3z
xu96.plan2.subserv.d3y
xu96.plan3.Mpayment.d4z
xu96.plan4.pgateway.d2
xu96.plan5.dimensia.d3
xu96.plan6.browser.d3
xu96.plan7.pubsvc.d9
xu96.plan8.Xustands.d4
xu96.plan9.tviz.d3z
xu96.plan10.vrsns.d3
**hst.xu96,plans.s.1**
***(LOTS)***
**xu96.plan.s1 DON'T CHANGE**
xu96pic.d3s copy
xu96.plans.intro.d6 copy
xu96.plan000.tpmedia.d2z copy
xu96.plan00.tcright.d4
xu96.plan0.Cleandata.d3z copy
xu96.plan1.Deep.End.d3z copy
xu96.plan2.subserv.d3y copy
xu96.plan3.Mpayment.d4z copy
xu96.plan4.pgateway.d2 copy
xu96.plan5.dimensia.d3 copy
xu96.plan6.browser.d3 copy
xu96.plan7.pubsvc.d9 copy
xu96.plan8.Xustands.d4 copy
xu96.plan9.tviz.d3z copy
xu96.plan10.vrsns.d3 copy

5

**tpl.pic.hview**
tpl.pic.hview.d1
tpl.pic.hview.d2*
**tpl.pic.sliderule**
tpl.pic.sliderule.d1
tpl.pic.sliderule.d2
tpl.pic.sliderule.d3*
**tpl.title**
tpl.title.7.13*
**tpl.vs.spag**
tpl.vs.spag.d1
tpl.vs.spag.d1z

## XU.sweep.recent

**xpdm**
xpdm.d14v.html copy
xpdm.d14vCl.pshtml
xpdm.d15y.Cl.html*
xpdm.d15y.Cl.pshtml*?
xpdm.d15y.Cl.pshtml*
---
xpdm.HO.to.d14

**xpex.cleanup**
xpex.d18y+.pt1*cln
xpex.d18y.pt1*cln copy
xpex.d18z+.pt2w*
xpex.d18z.pt2w* copy

**xu.servers**
xpdm.d15y.Cl.pshtml* copy
---
xu.servers.d16

**xuviz.cleanup**
xuviz.clipro.d11* copy
xuviz.clipro.d11+*
---
xuviz.commr.d11* copy
xuviz.commr.d11* copy [v4.0]
xuviz.commr.d11+*
---
xuviz.compxan.d11* copy
xuviz.compxan.d11+*
---
xuviz.infmod.d11* copy
xuviz.infmod.d11+*
---
xuviz.pdigm.d11+*
---
xuviz.tmedia.d12* copy
xuviz.tmedia.d12+*

---

**(another series)**
xupic.deepend.d1
xupic.deepend.d2
xupic.deepend.d3
xupic.deepend.d4
xupic.deepend.d5z
xupic.deepend.d6
xupic.deepend.d7
xupic.deepend.d8
xupic.deepend.d9
xupic.deepend.d10*
xupic.deepend.d11.src
xupic.deepend.d11

***xu.deep.end (alias)***

**xu.glizes.dvl**

*(note that the following show as d1)*
xu.glizes.dvl.d5.lsrprintr
xu.glizes.dvl.d5.stwriter
xu.glizes.dvl.d5.corr.lsr
xu.glizes.dvl.d5.corr.stwr

---

*(the following is a subpicture)*
xupic.glizes.dvl.d1
xupic.glizes.dvl.d2
xupic.glizes.dvl.d3
xupic.glizes.dvl.d4

**standing by for set.s2**
**hst.xu96.plans.s2**
***(LOTS)***
**split and rework here**
**xu96.plans.s2***
xu96.plans.title.s2
xu96.plan000.tpmedia.d3x
xu96.plan00.tcright.d5z
xu96.plan0.Cleandata.d4
xu96.plan1.Deep.End.d4
xu96.plan2.subserv.d4
xu96.plan3.Mpayment.d5
xu96.plan4.pgateway.d3
xu96.plan5.dimensia.d4
xu96.plan6.browser.d4z
xu96.plan7.pubsvc.d10
xu96.plan8.Xustands.d5
xu96.plan9.tviz.d4
xu96.plan10.vrsns.d4
**xu96.plans.s3**
[empty]

# 9 ZIP.sweep

**pic.zipdox**
- pic.zipdox.d8x.small
- pic.zipdox.d8y.small
- pic.zipdox.d8z.small

**zip.ed.status**
- zip.ed.status.d1

# n.m. wkg

for elsewhere

**n.m.basics.myth**
n.m.basics.myth.d1

**n.m.browsers**
n.m.browsers.d1

**n.m.exp.uverse**
n.m.exp.uverse.d1

**n.m.gaijinx** *n.m.gaijinx various*
(n.m.omnibus.d19.Cl4 copy)
n.m.gaijinx.d20
n.m.gaijinx.d21
n.m.gaijinx.d22
n.m.gaijinx.d23

**n.m.HateMac.II**
n.m.HateMac 95.1.19 d6z* copy
n.m.HateMac.II.d1.sv
n.m.HateMac.II.d1z
n.m.HateMac.II.d2
n.m.HateMac.II.d3

**n.m.if.lost**
n.m.if.lost.d1
n.m.if.lost.d2

**n.m.info.myth**
n.m.info.myth.d1
n.m.info.myth.d2
n.m.info.myth.d3
n.m.info.myth.d4
n.m.info.myth.d5
---
infmyth.d5
infmyth.d6
infmyth.d7
infmyth.d8
infmyth.d9
infmyth.d10
infmyth.d11
---
infmyt11.txt (PC FORMAT)

**n.m.moneymist**
n.m.moneymist.d1
n.m.moneymist.d2
n.m.moneymist.d3
n.m.moneymist.d4
n.m.moneymist.d5

NOTE: THIS DOES NOT INCLUDE THE RECENT PIECES.

n.m.net.d1

**(netscoup)**
netscoup.d1z
netscoup.d3 copy
netscoup.d2
netscoup.d3
netscoup.d4.list

**n.m.netscoup**
n.m.netscoup.d4
n.m.netscoup.d4z

**n.m.nponte.rethink**
n.m.nponte.rethink.d1

**n.m.omnibus**
n.m.omnibus.d16
n.m.omnibus.d17
n.m.omnibus.d18
n.m.omnibus.d19
n.m.omnibus.d19.Cl4

**n.m.outr.html**
n.m.outr.html.d1z
n.m.outr.html.d2

**n.m.pteranodon**
n.m.pteranodon.d1
n.m.pteranodon.d2

**n.m.spoofoids**
n.m.spoofoids.d1.Stickies file
n.m.spoofoids.d2.Stickies file
n.m.spoofoids.d3.Stickies file
---
n.m.spoofoids.d4z
n.m.spoofoids.d5
n.m.spoofoids.d6
n.m.spoofoids.d7z
n.m.spoofoids.d8y
n.m.spoofoids.d9y
n.m.spoofoids.d10x
n.m.spoofoids.d11z
n.m.spoofoids.d12y
n.m.spoofoids.d14z
n.m.spoofoids.d15z
n.m.spoofoids.d16z
n.m.spoofoids.d17
n.m.spoofoids.d18
n.m.spoofoids.d19
n.m.spoofoids.d20
n.m.spoofoids.d21*
---
n.m.spoofoids.d21.txt
---
n.m.spoofoids.HO.to.d15
---
n.m.spoofoids.HO.to.d16
n.m.spoofoids.HO.to.d17
n.m.spoofoids.HO.to.d18

wri.log.pic.d2 → A3
95.12.17

# n.m. wkg

**n.m.basics.myth**
n.m.basics.myth.d1

**n.m.browsers**
n.m.browsers.d1

**n.m.exp.uverse**
n.m.exp.uverse.d1

**(n.m.omnibus.d19.Cl4 copy)**
**n.m.gaijinx** *n.m.gaijinx various*
n.m.gaijinx.d20
n.m.gaijinx.d21
n.m.gaijinx.d22
n.m.gaijinx.d23

**n.m.if.lost**
n.m.if.lost.d1
n.m.if.lost.d2

**n.m.info.myth**
n.m.info.myth.d1
n.m.info.myth.d2
n.m.info.myth.d3
n.m.info.myth.d4
n.m.info.myth.d5
**infmyth**
infmyth.d5
infmyth.d6
infmyth.d7
infmyth.d8
infmyth.d9
infmyth.d10
infmyth.d11
**infmyt**
infmyt11.txt (PC FORMAT)

**n.m.moneymist**
n.m.moneymist.d1
n.m.moneymist.d2
n.m.moneymist.d3
n.m.moneymist.d4
n.m.moneymist.d5

**n.m.net**
n.m.net.d1

n.m. wkg

n.m.basics.myth
n.m.basics.myth.d1

n.m.browsers
n.m.browsers.d1

n.m.exp.nverse
n.m.exp.nverse.d1

(n.m.omnibus.d19.CM copy)
n.m.galjinx n.m.galjinx warnings
n.m.galjinx.d20
n.m.galjinx.d21
n.m.galjinx.d22
n.m.galjinx.d23

n.m.lil.lost
n.m.lil.lost.d1
n.m.lil.lost.d2

n.m.info.myth
n.m.info.myth.d1
n.m.info.myth.d2
n.m.info.myth.d3
n.m.info.myth.d4
n.m.info.myth.d5
infmyth
infmyth.d5
infmyth.d6
infmyth.d7
infmyth.d8
infmyth.d9
infmyth.d10
infmyth.d11
infmyt
infmyt1.oz (FC FORMAT)

n.m.moneymist
n.m.moneymist.d1
n.m.moneymist.d2
n.m.moneymist.d3
n.m.moneymist.d4
n.m.moneymist.d5

n.m.net
n.m.net.d1

**(netscoup)**
netscoup.d1z
netscoup.d2
netscoup.d3
netscoup.d4.list
**n.m.netscoup**
netscoup.d3 copy
n.m.netscoup.d4
n.m.netscoup.d4z

**n.m.nponte.rethink**
n.m.nponte.rethink.d1

**n.m.omnibus**
n.m.omnibus.d16
n.m.omnibus.d17
n.m.omnibus.d18
n.m.omnibus.d19
n.m.omnibus.d19.Cl4

**n.m.outr.html**
n.m.outr.html.d1z
n.m.outr.html.d2

**n.m.pteranodon**
n.m.pteranodon.d1
n.m.pteranodon.d2

**n.m.spoofoids**
n.m.spoofoids.d1.Stickies file
n.m.spoofoids.d2.Stickies file
n.m.spoofoids.d3.Stickies file
n.m.spoofoids.d4z
n.m.spoofoids.d5
n.m.spoofoids.d6
n.m.spoofoids.d7z
n.m.spoofoids.d8y
n.m.spoofoids.d9y
n.m.spoofoids.d10x
n.m.spoofoids.d11z
n.m.spoofoids.d12y
n.m.spoofoids.d14z
n.m.spoofoids.d15z
n.m.spoofoids.d16z
n.m.spoofoids.d17
n.m.spoofoids.d18
n.m.spoofoids.d19
n.m.spoofoids.d20
n.m.spoofoids.d21*
n.m.spoofoids.d21.txt
**n.m.spoofoids.HO**
n.m.spoofoids.HO.to.d15
n.m.spoofoids.HO.to.d16
n.m.spoofoids.HO.to.d17
n.m.spoofoids.HO.to.d18

# nishiplex (top)

**(filed emails to Nishi)**
nishi
nishi,k

knishi.hidgenda.6.18.d1

DVL, NISHI
dvl.as.I.see.it
dvl.candyspex
dvl.naming.memo.95.8
dvl.oct.report
dvl.postmeeting.8.31.d1
dvl.prelim
dvl.props.topdown
dvl.report
dvl.report.topdown
dvlprep.95.8
DVLpres
DVLprop
FirstNishiProposal
tkp.knishi.6.18
xu.deep.end
xu.glizes.dvl

# nishiplex

**(filed emails to Nishi)**
nishi
nishi,k.
july.nishi

**DVL, NISHI**
FirstNishiProposal
**dvl.as.I.see.it**
dvl.as.I.see.it.hst
(MANY things)
dvl.as.I.see.it.d10w*
dvl.as.I.see.it.d11z*
dvl.as.I.see.it.d11z*txt
dvlpic.naive.d6*
dvlpic.naive.d6*pict
dvlpic.rich.d6*ssd
dvlpic.rich.d7*
dvlpic.rich.d7*pict
dvlpic.tn.interests.d15*fix
dvlpic.tn.interests.d15.bad
dvlpic.tn.interests.d15.fx*pict
**Mac floppy-DVL As I See It**
**dvl.candyspex**
dvl.candyspex.d1
dvl.candyspex.HO
**dvl.naming.memo.95.8**
dvl.naming.memo.d1
**dvl.oct.report**
dvl.prelim.d2* copy
dvl prelim.HO copy
dvl.oct.report.d3y
dvl.oct.report.d4y*
dvloct.report.HO
**dvl.postmeeting.8.31.d1**
dvl.postmeeting.8.31.d1
dvl.postmeeting.8.31.d2*
dvl.postmeeting.8.31.HO
**dvl.prelim**
dvl.prelim.d1
dvl.prelim.d1z
dvl.prelim.d1y
dvl.prelim.d1x
dvl.prelim.d1w
dvl.prelim.d1v
dvl.prelim.d2*
dvl prelim.HO
**dvl.props.topdown**
dvlprops.topdown.d1

# nishiplex (top)

(filed emails to Nishi)
nishi
nishi.k
kishi.bidgemls.6.15.d1

DVL_ NISHI
dvl.as.1.see.ii
dvl.candyspex
dvl.naming.memo.95.8
dvl.oct.repon
dvl.postmeeting.8.31.d1
dvl.prelim
dvl.propstopdown
dvl.trepen
dvl.repon.topdown
dvlprep.95.8
DVL.pres
DVL.prop
FirstNishiProposal
tkp.knish.6.15
xu.desp.end
xu.glitex.dvi

# nishiplex

(filed emails to Nishi)
nishi
nishi.k
july.nishi

DVL_ NISHI
FirstNishiProposal
dvl.as.1.see.it
dvl.as.1.see.it.bst
(MANY things)
dvl.as.1.see.it.d10w*
dvl.as.1.see.it.d11z*
dvl.as.1.see.it.d11z*txt
dvlpic.naive.d6*
dvlpic.naive.d6*pict
dvlpic.rich.d6*sad
dvlpic.rich.d7*
dvlpic.rich.d7*pict
dvlpic.tn.interest.d15*fix
dvlpic.tn.interest.d15.bad
dvlpic.tn.interest.d15.fx*pict
Mac floppy-DVL_As I See It
dvl.candyspex
dvl.candyspex.d1
dvl.candyspex.HO
dvl.naming.memo.95.8
dvl.naming.memo.d1
dvl.oct.repon
dvl.prelim.d1* copy
dvl prelim.HO copy
dvl.tectrepon.d1y
dvl.oct.repon.d4y*
dvlct.repon.HO
dvl.postmeeting.8.31.d1
dvl.postmeeting.8.31.d1
dvl.postmeeting.8.31.d2*
dvl.postmeeting.8.31.HO
dvl.prelim
dvl.prelim.d1
dvl.prelim.d1z
dvl.prelim.d1y
dvl.prelim.d1x
dvl.prelim.d1w
dvl.prelim.d1v
dvl.prelim.d2*
dvl prelim.HO
dvl.propstopdown
dvlpropstopdown.d1

**dvl.report**
- dvl.report.d1
- dvl.report.d2w
- dvl.report.d3.src
- dvl.report.d3z
- dvl.report.HO

**dvl.report.topdown**
- dvl.report.new.topdown.d1
- dvl.report.topdown.d1y
- **dvl.report.topdown.d2z**

**dvlprep.95.8**
- aoike's.letter
- dvlprep.95.8.d1
- **aoike.prepnotes.95.8**
  - aoike.prepnotes.8.29.d1
  - aoike.prepnotes.8.29.d2
  - aoike.prepnotes.8.30.d3
  - aoike.prepnotes.8.30.d3.krpt
  - aoike.prepnotes.fix.a
  - aoike.prepnotes.fix.b
  - aoike.prepnotes.fix.c
  - aoike.prepnotes.fix.d
  - aoike.prepnotes.fix.e
- **dvl.mtg.8.31.coverpage**
  - dvl.mtg.8.31.coverpage.d1
  - dvl.mtg.8.31.coverpage.d2
  - dvl.mtg.8.31.cover.d3

**DVLpres**
- DVLpres.d1
- DVLpres.d2

**DVLprop**
- DVLprop.d1
- DVLprop.d1.txt

**tkp.knishi.6.18**
- knishi.hidgenda.6.18.d1

**XDE**
- **xde sum**
  - xde.sum.d1
  - xde.sum.d2.src
- **xu.deep.2**
  - xu.deep2.d1
  - xu.deep2.HO
  - xupic.deep&purch.d1
- **xu.deep.end**
  - items for elsewhere
  - xu.deep.end.d1
  - xu.deep.end.d2
  - xu.deep.end.d3
  - xu.deep.end.d4
  - xu.deep.end.d5
  - xu.deep.end.d6z*
  - xu.deep.end.d7.src
  - xu.deep.end.d7
  - **(8,9 nonex?)**
  - xu.deep.end.d10
  - xu.deep.end.d11.src
  - xu.deep.end.d11
  - xu.deep.end.d12*

---

**(another series)**

xupic.deepend.d1
xupic.deepend.d2
xupic.deepend.d3
xupic.deepend.d4
xupic.deepend.d5z
xupic.deepend.d6
xupic.deepend.d7
xupic.deepend.d8
xupic.deepend.d9
xupic.deepend.d10*
xupic.deepend.d11.src
xupic.deepend.d11

***xu.deep.end (alias)***

**xu.glizes.dvl**

*(note that the following show as d1)*

xu.glizes.dvl.d5.lsrprintr
xu.glizes.dvl.d5.stwriter
xu.glizes.dvl.d5.corr.lsr
xu.glizes.dvl.d5.corr.stwr

---

*(the following is a subpicture)*

xupic.glizes.dvl.d1
xupic.glizes.dvl.d2
xupic.glizes.dvl.d3
xupic.glizes.dvl.d4

# nuxuplex (top)

**NUXU(ALL)**
**FIRST COPY**
**nuxupic**
**pix3. NUXU copy**
**transpub.oview**
**XPD.as.twas.11.28**
**xu.nu.oview**
**xu96**
**xu96.plans**

# nuxuplex

**NUXU(ALL)**
**FIRST COPY**
hamburg.highlights.e1
xu96pic.d3s
xu96.plans.intro.d6
xu96.plan0.Cleandata.d3z
xu96.plan00.tcright.d4
xu96.plan000.tpmedia.d2z
xu96.plan1.Deep.End.d3z
xu96.plan2.subserv.d3y
xu96.plan3.Mpayment.d4z
xu96.plan4.pgateway.d2 copy
xu96.plan5.dimensia.d3
xu96.plan6.browser.d3
xu96.plan7.pubsvc.d9
xu96.plan8.Xustands.d4
xu96.plan9.tviz.d3z
xu96.plan10.vrsns.d3
**nuxupic**
**nuxupic.src**
nuxupic.d4.src0
nuxupic.d4.src1
nuxupic.d4.src2
---
xupic.nu.oview.d1y.adj
---
xupic.xu96.d4 copy

nuxupic.d4
nuxupic.d4z
nuxupic.d5y
nuxupic.d6
nuxupic.d7
nuxupic.d8
nuxupic.d9
nuxupic.d10
nuxupic.d11
nuxupic.d11z
nuxupic.d12*
---
nuxupic.txt.d1
nuxupic.txt.d2z
nuxupic.txt.d3x
nuxupic.txt.d4z
nuxupic.txt.d5*
---
pic.worksheet
---
xu96pic.d1
xu96pic.d1x*
xu96pic.d1y
xu96pic.d1z
xu96pic.d2*

# nuxuplex (top)

NUXU(ALL)
FIRST COPY
nuxuplex
pix3. NUXU copy
transpub.svlew
XPD.as.twas.11.2S
xu.nu.svlew
xu96
xu96.plans

# nuxuplex

NUXU(ALL)
FIRST COPY
hamburg.bigphlgthe.e1
xu96plc.d3x
xu96.plans.bmco.d6
xu96.plan0.Cleandun.d3z
xu96.plan00.torigln.d4
xu96.plan000.tpmedia.d2x
xu96.plan1.Deep.find.d3x
xu96.plan2.subserv.d3y
xu96.plan3.Vlpsymeur.d4x
xu96.plan4.pmaeway.d2 copy
xu96.plan5.dimersia.d3
xu96.plan6.browser.d3
xu96.plan7.pubsvc.d9
xu96.plan8.Xustande.d4
xu96.plan9.rvle.d3z
xu96.plan10.vmsn.d3
nuxuplc
nuxuplc.src
nuxuplc.d4.src0
nuxuplc.d1.src1
nuxuplc.d1.src2

xuplc.nu.svlew.d1y.adj

xuplc.xu96.d4 copy

nuxuplc.d1
nuxuplc.d4x
nuxuplc.d5y
nuxuplc.d6
nuxuplc.d7
nuxuplc.d8
nuxuplc.d9
nuxuplc.d10
nuxuplc.d11
nuxuplc.d11x
nuxuplc.d12*

nuxuplc.txt.d1
nuxuplc.txt.d2z
nuxuplc.txt.d3x
nuxuplc.txt.d4z
nuxuplc.txt.d5*

plc.workslicer

xu96plc.d1
xu96plc.d1x*
xu96plc.d1y
xu96plc.d1z
xu96plc.d2*

**pix3. NUXU copy**
xupic.deepend.color.d14 copy
xupic.nu.oview.d1y copy
xupic.xu96.d4
**transpub.oview**
transpub.oview.d1
transpub.oview.d2
**XPD.as.twas.11.28**
*(MURDER-- Lotza Stuff)*
**xu.nu.oview**
xupic.nu.oview.d1y
**xu96**
xupic.xu96.d1
xupic.xu96.d2
xupic.xu96.d3
xupic.xu96.d4
**xu96.plans**
**src.xu96**
hdr.xu96.tmp
biz.template.d1
CTP.nuxupic.txt.d5* copy
ltrhd.template.d1
nuxupic.txt.d5* copy
to go between drafts
to use FROM LINE
wkg.pix.xu96
**xu96.plan.set.s0 DON'T CHG**
xu96pic.d3s
xu96.plans.intro.d6
xu96.plan0.Cleandata.d3z
xu96.plan00.tcright.d3y*
xu96.plan000.tpmedia.d2z
xu96.plan1.Deep.End.d3z
xu96.plan2.subserv.d3y
xu96.plan3.Mpayment.d4z
xu96.plan4.pgateway.d2
xu96.plan5.dimensia.d3
xu96.plan6.browser.d3
xu96.plan7.pubsvc.d9
xu96.plan8.Xustands.d4
xu96.plan9.tviz.d3z
xu96.plan10.vrsns.d3
**hst.xu96,plans.s.1**
***(LOTS)***
**xu96.plan.s1 DON'T CHANGE**
xu96pic.d3s copy
xu96.plans.intro.d6 copy
xu96.plan000.tpmedia.d2z copy
xu96.plan00.tcright.d4
xu96.plan0.Cleandata.d3z copy
xu96.plan1.Deep.End.d3z copy
xu96.plan2.subserv.d3y copy
xu96.plan3.Mpayment.d4z copy
xu96.plan4.pgateway.d2 copy
xu96.plan5.dimensia.d3 copy
xu96.plan6.browser.d3 copy
xu96.plan7.pubsvc.d9 copy
xu96.plan8.Xustands.d4 copy
xu96.plan9.tviz.d3z copy
xu96.plan10.vrsns.d3 copy

**standing by for set.s2**
**hst.xu96.plans.s2**
***(LOTS)***
**split and rework here**
**xu96.plans.s2***
xu96.plans.title.s2
xu96.plan000.tpmedia.d3x
xu96.plan00.tcright.d5z
xu96.plan0.Cleandata.d4
xu96.plan1.Deep.End.d4
xu96.plan2.subserv.d4
xu96.plan3.Mpayment.d5
xu96.plan4.pgateway.d3
xu96.plan5.dimensia.d4
xu96.plan6.browser.d4z
xu96.plan7.pubsvc.d10
xu96.plan8.Xustands.d5
xu96.plan9.tviz.d4
xu96.plan10.vrsns.d4
**xu96.plans.s3**

wri.log.pic.d3.sml

95.12.17

## n.m. wkg

for elsewhere

n.m.basics.myth
n.m.basics.myth.d1

n.m.browsers
n.m.browsers.d1

n.m.exp.uverse
n.m.exp.uverse.d1

n.m.gaijinx *n.m.gaijinx various*
(n.m.omnibus.d19.C14 copy)
n.m.gaijinx.d20
n.m.gaijinx.d21
n.m.gaijinx.d22
n.m.gaijinx.d23

n.m.HateMac.II
n.m.HateMac 95.1.19 d6z* copy
n.m.HateMac.II.d1.sv
n.m.HateMac.II.d1z
n.m.HateMac.II.d2
n.m.HateMac.II.d3

n.m.if.lost
n.m.if.lost.d1
n.m.if.lost.d2

n.m.info.myth
n.m.info.myth.d1
n.m.info.myth.d2
n.m.info.myth.d3
n.m.info.myth.d4
n.m.info.myth.d5
---
infmyth.d5
infmyth.d6
infmyth.d7
infmyth.d8
infmyth.d9
infmyth.d10
infmyth.d11
---
infmyt11.txt (PC FORMAT)

n.m.moneymist
n.m.moneymist.d1
n.m.moneymist.d2
n.m.moneymist.d3
n.m.moneymist.d4
n.m.moneymist.d5

n.m.net
n.m.net.d1

(netscoup)
netscoup.d1z
netscoup.d3 copy
netscoup.d2
netscoup.d3
netscoup.d4.list
n.m.netscoup
n.m.netscoup.d4
n.m.netscoup.d4z

n.m.nponte.rethink
n.m.nponte.rethink.d1

n.m.omnibus
n.m.omnibus.d16
n.m.omnibus.d17
n.m.omnibus.d18
n.m.omnibus.d19
n.m.omnibus.d19.C14

n.m.outr.html
n.m.outr.html.d1z
n.m.outr.html.d2

n.m.pteranodon
n.m.pteranodon.d1
n.m.pteranodon.d2

n.m.spoofoids
n.m.spoofoids.d1.Stickies file
n.m.spoofoids.d2.Stickies file
n.m.spoofoids.d3.Stickies file
---
n.m.spoofoids.d4z
n.m.spoofoids.d5
n.m.spoofoids.d6
n.m.spoofoids.d7z
n.m.spoofoids.d8y
n.m.spoofoids.d9y
n.m.spoofoids.d10z
n.m.spoofoids.d11z
n.m.spoofoids.d12y
n.m.spoofoids.d14z
n.m.spoofoids.d15z
n.m.spoofoids.d16z
n.m.spoofoids.d17
n.m.spoofoids.d18
n.m.spoofoids.d19
n.m.spoofoids.d20
n.m.spoofoids.d21*
---
n.m.spoofoids.d21.txt
---
n.m.spoofoids.HO.to.d15
---
n.m.spoofoids.HO.to.d16
n.m.spoofoids.HO.to.d17
n.m.spoofoids.HO.to.d18

## nishiplex (top)

(filed emails to Nishi)
nishi
nishi.k
july.nishi

knishi.hidgenda.6.18.d1

DVL, NISHI
FirstNishiProposal
dvl.as.I.see.it
dvl.candyspex
dvl.naming.memo.95.8
dvl.oct.report
dvl.postmeeting.8.31.d1
dvl.prelim
dvl.props.topdown
dvl.report
dvl.report.topdown
dvlprep.95.8
DVLpres
DVLprop
tkp.knishi.6.18
xu.deep.end
xu.glizes.dvl

## nishiplex

(filed emails to Nishi)
nishi
nishi.k
july.nishi

DVL, NISHI
FirstNishiProposal
dvl.as.I.see.it
dvl.as.I.see.it.hst
(MANY things)
dvl.as.I.see.it.d10w*
dvl.as.I.see.it.d11z*
dvl.as.I.see.it.d11z*txt
dvlpic.naive.d6*
dvlpic.naive.d6*pict
dvlpic.rich.d6*sml
dvlpic.rich.d7*
dvlpic.rich.d7*pict
dvlpic.tn.interests.d15*fix
dvlpic.tn.interests.d15.bad
dvlpic.tn.interests.d15.fx*pict
Mac floppy-DVL As I See It
dvl.candyspex
dvl.candyspex.d1
dvl.candyspex.HO
dvl.naming.memo.95.8
dvl.naming.memo.d1
dvl.oct.report
dvl.prelim.d2* copy
dvl.prelim.HO copy
dvl.oct.report.d3y
dvl.oct.report.d4y*
dvloct.report.HO
dvl.postmeeting.8.31.d1
dvl.postmeeting.8.31.d1
dvl.postmeeting.8.31.d2*
dvl.postmeeting.8.31.HO
dvl.prelim
dvl.prelim.d1
dvl.prelim.d1z
dvl.prelim.d1y
dvl.prelim.d1x
dvl.prelim.d1w
dvl.prelim.d1v
dvl.prelim.d2*
dvl.prelim.HO
dvl.props.topdown
dvlprops.topdown.d1

dvl.report
dvl.report.d1
dvl.report.d2w
dvl.report.d3.src
dvl.report.d3z
dvl.report.HO
dvl.report.topdown
dvl.report.new.topdown.d1
dvl.report.topdown.d1y
dvl.report.topdown.d2x
dvlprep.95.8
aoike's letter
dvlprep.95.8.d1
aoike.prepnotes.95.8
aoike.prepnotes.8.29.d1
aoike.prepnotes.8.29.d2
aoike.prepnotes.8.30.d3
aoike.prepnotes.8.30.d3.krpt
aoike.prepnotes.fix.a
aoike.prepnotes.fix.b
aoike.prepnotes.fix.c
aoike.prepnotes.fix.d
aoike.prepnotes.fix.e
dvl.mtg.8.31.coverpage
dvl.mtg.8.31.coverpage.d1
dvl.mtg.8.31.coverpage.d2
dvl.mtg.8.31.cover.d3
DVLpres
DVLpres.d1
DVLpres.d2
DVLprop
DVLprop.d1
DVLprop.d1.txt
tkp.knishi.6.18
knishi.hidgenda.6.18.d1
XDE
xde sum
xde.sum.d1
xde.sum.d2.src
xu.deep.2
xu.deep2.d1
xu.deep2.HO
xupic.deep&purch.d1
xu.deep.end
items for elsewhere
xu.deep.end.d1
xu.deep.end.d2
xu.deep.end.d3
xu.deep.end.d4
xu.deep.end.d5
xu.deep.end.d6z*
xu.deep.end.d7.src
xu.deep.end.d7
(8,9 nonez?)
xu.deep.end.d10
xu.deep.end.d11.src
xu.deep.end.d11
xu.deep.end.d12*

---
(another series)
xupic.deepend.d1
xupic.deepend.d2
xupic.deepend.d3
xupic.deepend.d4
xupic.deepend.d5z
xupic.deepend.d6
xupic.deepend.d7
xupic.deepend.d8
xupic.deepend.d9
xupic.deepend.d10*
xupic.deepend.d11.src
xupic.deepend.d11
*xu.deep.end (alias)*
xu.glizes.dvl
*(note that the following show as dl)*
xu.glizes.dvl.d5.lsrprntr
xu.glizes.dvl.d5.stwriter
xu.glizes.dvl.d5.corr.lsr
xu.glizes.dvl.d5.corr.stwr
---
*(the following is a subpicture)*
xupic.glizes.dvl.d1
xupic.glizes.dvl.d2
xupic.glizes.dvl.d3
xupic.glizes.dvl.d4

## nuxuplex (top)

NUXU(ALL)
FIRST COPY
nuxupic
pic3. NUXU copy
transpub.oview
XPD.as.twas.11.28
xu.nu.oview
xu96
xu96.plans

uxupic

(U(ALL)
FIRST COPY
hamburg.highlights.s1
xu96pic.d3s
xu96.plans.intro.d6
xu96.plan0.Cleandata.d3z
xu96.plan00.tcright.d4
xu96.plan000.tpmedia.d2z
xu96.plan1.Deep.End.d3z
xu96.plan2.subserv.d3y
xu96.plan3.Mpayment.d4z
xu96.plan4.pgateway.d2 copy
xu96.plan5.dimensia.d3
xu96.plan6.browser.d3
xu96.plan7.pubsvc.d9
xu96.plan8.Xustands.d4
xu96.plan9.tviz.d3z
xu96.plan10.vrans.d3
uxupic
nuxupic.src
nuxupic.d4.src0
nuxupic.d4.src1
nuxupic.d4.src2
xupic.nu.oview.d1y.adj
xupic.xu96.d4 copy

nuxupic.d4
nuxupic.d4z
nuxupic.d5y
nuxupic.d6
nuxupic.d7
nuxupic.d8
nuxupic.d9
nuxupic.d10
nuxupic.d11
nuxupic.d11z
nuxupic.d12*
nuxupic.txt.d1
nuxupic.txt.d2z
nuxupic.txt.d3x
nuxupic.txt.d4z
nuxupic.txt.d5*
pic.worksheet
xu96pic.d1
xu96pic.d1x*
xu96pic.d1y
xu96pic.d1z
xu96pic.d2*
ix3. NUXU copy
xupic.deeperxl.color.d14 copy
xupic.nu.oview.d1y copy
xupic.xu96.d4

anspub.oview
transpub.oview.d1
transpub.oview.d2
PD.as.twas.11.28
*(MURDER-- Lotza Stuff)*
s.nu.oview
xupic.nu.oview.d1y
s96
xupic.xu96.d1
xupic.xu96.d2
xupic.xu96.d3
xupic.xu96.d4
s96.plans
src.xu96
hdr.xu96.tmp
biz.template.d1
CTP.nuxupic.txt.d5* copy
ltrhd.template.d1
nuxupic.txt.d5* copy
to go between drafts
to use FROM LINE
wkg.pix.xu96
xu96.plan.set.s0 DON'T CHG
xu96pic.d3s
xu96.plans.intro.d6
xu96.plan0.Cleandata.d3z
xu96.plan00.tcright.d3y*
xu96.plan000.tpmedia.d2z
xu96.plan1.Deep.End.d3z
xu96.plan2.subserv.d3y
xu96.plan3.Mpayment.d4z
xu96.plan4.pgateway.d2
xu96.plan5.dimensia.d3
xu96.plan6.browser.d3
xu96.plan7.pubsvc.d9
xu96.plan8.Xustands.d4
xu96.plan9.tviz.d3z
xu96.plan10.vrans.d3
hst.xu96,plans.s.1
*(LOTS)*
xu96.plan.s1 DON'T CHANGE
xu96pic.d3s copy
xu96.plans.intro.d6 copy
xu96.plan000.tpmedia.d2z copy
xu96.plan00.tcright.d4
xu96.plan0.Cleandata.d3z copy
xu96.plan1.Deep.End.d3z copy
xu96.plan2.subserv.d3y copy
xu96.plan3.Mpayment.d4z copy
xu96.plan4.pgateway.d2 copy
xu96.plan5.dimensia.d3 copy
xu96.plan6.browser.d3 copy
xu96.plan7.pubsvc.d9 copy
xu96.plan8.Xustands.d4 copy
xu96.plan9.tviz.d3z copy
xu96.plan10.vrans.d3 copy

standing by for set.s2
hst.xu96.plans.s2
*(LOTS)*
split and rework here
xu96.plans.s2*
xu96.plans.title.s2
xu96.plan000.tpmedia.d3x
xu96.plan00.tcright.d5z
xu96.plan0.Cleandata.d4
xu96.plan1.Deep.End.d4
xu96.plan2.subserv.d4
xu96.plan3.Mpayment.d5
xu96.plan4.pgateway.d3
xu96.plan5.dimensia.d4
xu96.plan6.browser.d4z
xu96.plan7.pubsvc.d10
xu96.plan8.Xustands.d5
xu96.plan9.tviz.d4
xu96.plan10.vrans.d4
xu96.plans.s3
[empty]

# main.SWEEPS, 95.12.17

**LIT.sweep**
**TMEDIA.sweep**
**TPL.sweep**
**XU.sweep.recent**
**ZIP.sweep**

# main.SWEEPS, 95.12.17
## *Level 2*

**LIT.sweep**
gods.of.lit
leapdark
**TMEDIA.sweep**
transmed.gen.open
**TPL.sweep**
tpl.media.&lit
tpl.mws
tpl.vs.spag
**XU.sweep.recent**
xpdm
xpex.cleanup
xu.servers
xuviz.cleanup
**ZIP.sweep**
zip.ed.status

# main.SWEEPS, 95.12.17
## *All Levels*

**LIT.sweep**
gods.of.lit
gods.of.lit.d16
leapdark
leapdark.d16

**TMEDIA.sweep**
transmed.gen.open
xpdm.d15y.Cl.pshtml* copy
transmed.gen.open.d16.sv
transmed.gen.open.d16y

**TPL.sweep**
tpl.media.df
tpl.media.df.d1*
tpl.ol
tpl.ol.7.13.Stickies*
pic.tpl.sludrule
pic.tpl.sludrule.d4z
tpl.media.&lit
tpl.media&lit.d1
tpl.media&lit.d2
tpl.media&lit.d3
tpl.media&lit.d4
tpl.media&lit.d5
tpl.media&lit.d6
tpl.media&lit.d7
tpl.media&lit.d8
tpl.media&lit.d9y
tpl.media&lit.d10
tpl.media&lit.d10.wh
tpl.media&lit.d11w*
tpl.media&lit.d12v
tpl.media&lit.d14*
tpl.mws
tpl.mws.d1
tpl.mws.d2

tpl.pic.hview
tpl.pic.hview.d1
tpl.pic.hview.d2*
tpl.pic.sliderule
tpl.pic.sliderule.d1
tpl.pic.sliderule.d2
tpl.pic.sliderule.d3*
tpl.title
tpl.title.7.13*
tpl.vs.spag
tpl.vs.spag.d1
tpl.vs.spag.d1z

**XU.sweep.recent**
xpdm
xpdm.d14v.html copy
xpdm.d14vCl.pshtml
xpdm.d15y.Cl.html*
xpdm.d15y.Cl.pshtml*?
xpdm.d15y.Cl.pshtml*
xpdm.HO.to.d14

xpex.cleanup
xpex.d18y+.ptl *cln
xpex.d18y.ptl *cln copy
xpex.d18z+.pt2w*
xpex.d18z.pt2w* copy

xu.servers
xpdm.d15y.Cl.pshtml* copy
xu.servers.d16

xuviz.cleanup
xuviz.clipro.d11* copy
xuviz.clipro.d11+*
xuviz.commr.d11* copy
xuviz.commr.d11* copy [v4.0]
xuviz.commr.d11+*
xuviz.compsan.d11* copy
xuviz.compsan.d11+*
xuviz.infmod.d11* copy
xuviz.infmod.d11+*
xuviz.pdigm.d11+*
xuviz.tmedia.d12* copy
xuviz.tmedia.d12+*

**ZIP.sweep**
pic.zipdox
pic.zipdox.d8x.small
pic.zipdox.d8y.small
pic.zipdox.d8z.small
zip.ed.status
zip.ed.status.d1

Brand.d3
96.01.04
[fixed 95.02.14]

Brand.d3
96.01.04

Dear Stewart:

I have some incomplete communications with you. Out of politeness there were some things I refrained from saying several years ago, and that has left me in an uncandid position.

Several years ago you gave me a very sweet sermon on how easy it was to write if you follow an outline. I was so taken aback that I did not recite to you my standard position on this subject. I enclose now my 1965 paper, which discussed (among other things) the systematic impossibility of outlining in the general case. You may enjoy it.

Outlining means having a subject which is well-partitioned, or ignoring the true intricacies.

As for Negroponte, for over twentyfive years I have believed he is one of the most evil people on earth. The shock and dismay I felt to see you, whom I so greatly admired, become his personal publicist is still with me. I have not discussed these matters publicly for various reasons, including Negroponte's sponsorship of Louis and Jane, but they are no longer my friends that no longer matters.

Since the commencement of hostilities by WIRED Magazine (a Pearl Harbor attack, really), I am reviewing all my battle / military options.

For someone I so admired (you) to become the personal publicist of such a paragon of evil ...

I will finally force myself to read THE MEDIA LAB (the very sight of which has infuriated me) and BEING DIGITAL before I do anything publicly.

The time is perhaps ripe to say something publicly about this.

paragon of evil ...

I will finally force myself to read THE MEDIA LAB (the very sight of which has infuriated me) and BEING DIGITAL before I do anything publicly.

The time is perhaps ripe to say something publicly about this.

CH 95.11.25 d1

Dear Celeste:

It is obviously time for us to communicate again.

Stan Dale, the head of my church in California, has offered to mediate for us. He is wonderful and understanding. But it is hard to see how that can be arranged.

And it is especially hard to imagine any common frame of reference. For openers, I would like you to guess what I have had to pay for storage (and interest on money borrowed for storage) since you denied me use of land that had supposedly been bequeathed to me. I am referring to real, not hypothetical, money; money that I once had.

This issue overshadows our intense disagreements on all other subjects.

I have no idea how to proceed on these matters, particularly as I may be abroad for a long time, with limited opportunity to visit the States. Your suggestions are welcome.

CH 95.9.17

CH 95.9.16

Dear Celeste.

The following is a brief, courteous statement of the issues between us.

The cost to me of storage since 1978 has been $150,000, cash, out of pocket; the interest, since I have had to carry a heavy debt load, has been about $50,000. Thus the cost has been $200,000 in real money.

This despite the fact that according to Jeanie's will-- WHICH I HAD TO GET HOLD OF THROUGH A LAWYER, DESPITE THE FIDUCIARY DUTY OF THE EXECUTOR TO INFORM ME PRE-EMPTIVELY-- I had officially inherited 1/4 of the farm.

Nowhere on 88 acres, OF WHICH I SUPPOSEDLY OWNED TWENTY-TWO, would you allow me to keep or make a building. Rather than sue you for rights which are mine, I simply withdrew.

I have never denounced you to strangers, as you have me. I hold it in instead.

Whether I ever live in America again may depend on what happens with the Farm. But I am quite unable to discuss this with you.

However, I do not see how discussions with you will be possible. After my last encounters with you I was overwhelmed by bitterness for a considerable period of time. I cannot afford such setbacks.

It took me a long time to simmer down after our last two encounters, even though your behvior was subdued; my bitterness is very great.

And it is very difficult for me to return as some sort of "guest" to homes you have thrown me out of.

High-school students in Scotland are required in the national curriculum to know about me and my work. It is ironic that you know nothing about it; I gave up trying to tell you after eighteen years.

Our face-to-face difficulties are based on opposite ways of seeing the world, and there are no safe subjects.

I do not know how to proceed from here. A mediation by Stan Dale, the head of my church in California, might be one approach, but the two previous mediations resulted in agreements which you broke, and I have zero trust.

CH 95.9.16

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[from a Screen Sticky]

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[from a Screen Sticky]

CH 95.9.17

CH 95.9.16 [sic]

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of my church in California, might be one approach, but the two previous mediations resulted in agreements which you broke, and I have zero trust.

# *THE OTHER HALF OF HYPERTEXT*

People think they understand hypertext just because they have jumped around a lot.

Hypertext is for UNDERSTANDING and for ORGANIZING.

Links are only half of it.

The design of tomorrow's media is not to be left to the technologists: it is interwoven with vital questions of freedom, access and the politics of information.

Technology is not a force we must give in to; technology is the options that we face. Anyone who claims that technology has its own imperatives is secretly promoting his own agenda.

The human choice of what kind of a world and society we want is the real issue.

Just as "war is too important to be left to the generals," the design of tomorrow's media is too important to be left to the engineers.

---------- **Theodor Holm Nelson**
**Sapporo HyperLab**
**Sapporo Electronic Center, Technopark, Sapporo, Hokkaido, Japan**
**Telephone 807-6061**
**Fax 807-6062**
**e-mail: ted@xanadu.net** ----------

# THE OTHER HALF OF HYPERTEXT

htswed.d6
96.02.01

**THE OTHER HALF OF HYPERTEXT**

Theodor Holm Nelson
Sapporo HyperLab, Hokkaido University and Project Xanadu

Hypertext is now familiar to millions of people, due to the excitement and success of the World Wide Web on the Internet. But people are beginning to understand the problems of hypertext as well--

> Clicking a link on World Wide Web is like jumping off a diving board into darkness: you don't know what will happen. And all the jumping makes things hard to compare.
>
> The Web is a froth of ever-popping bubbles; pages change and disappear unpredictably from day to day.
>
> And you can't re-use anything, because of the copyright problem.

These are among the problems that Project Xanadu anticipated in 1960, and that we have tried to explain to everyone ever since.

But our fundamental premise, of vast worldwide network publishing by individuals, sounded so crazy to people that they were incapable of hearing the rest. So now that vast worldwide network publishing by individuals is here, those who laughed originally think that the objectives of Project Xanadu have been accomplished.

This is far from the truth. We have been concerned from the beginning about:

> Side-by-side intercomparison, or transparallel presentation.
>
> Stable, committed publishing, and the orderly handling of successive versions.
>
> An arrangement for the sharing of material and the principled handling of copyright.

Project Xanadu has anticipated all these problems, and we think solved them; but until now nobody could understand or imagine what we were talking about.

These are the problems to which we think we have the solutions. Now that people understand the problems, perhaps they will begin to listen to these deeper parts.

Rewed.dc
95.02.01

# THE OTHER HALF OF HYPERTEXT

Theodor Holm Nelson
Sapporo HyperLab, Hokkaido University and Project Xanadu

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This is far from the truth. We have been concerned from the beginning about--

Side-by-side intercomparison, or transparallel presentation;

Stable, committed publishing, and the orderly handling of successive versions;

An arrangement for the sharing of material and the principled handling of copyright.

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These are the problems to which we think we have the solutions. Now that people understand the problems, perhaps they will begin to listen to these deeper parts.

htswed.d5
96.02.01

# THE OTHER HALF OF HYPERTEXT

Theodor Holm Nelson
Sapporo HyperLab, Hokkaido University and Project Xanadu

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This is far from the truth.

Side-by-side intercomparison, or transparallel presentation

The sharing of material

Stable publishing will require commitment and the orderly handling of successive versions.

Project Xanadu has anticipated all these problems, but nobody could understand or imagine what we were talking about.

These were the problems we were talking about; but those who were ridiculing the idea of vast electronic publishing did not hear the rest. It is those people, who heard only the first part to ridicule it, who now think that World Wide Web has accomplished the goals of Project Xanadu.

These are the problems to which we think we have the solutions. Now that people understand the problems, perhaps they will begin to listen.

htswed.d4
96.02.01

# THE OTHER HALF OF HYPERTEXT

Theodor Holm Nelson
Sapporo HyperLab, Hokkaido University and Project Xanadu

Millions of people are now familiar with hypertext on the Internet, due to the vast success of the World Wide Web. But along with the excitement, people are beginning to understand the problems of hypertext as well. Clicking a link on World Wide Web is like jumping off a diving board into darkness: you don't know what will happen. And pages disappear unpredictably from day to day; the Web is a froth of ever-popping bubbles. And you can't re-use anything, because of the copyright problem.

These are among the problems that Project Xanadu anticipated decades ago, and we have tried to explain to everyone for decades.

But our fundamental premise, of vast worldwide network publishing by individuals, sounded so crazy to people that they were incapable of hearing the rest. So now that we have vast worldwide network publishing by individuals, those who laughed originally think that the objectives of Project Xanadu have been accomplished.

This is far from the truth. Xanalogically-structured literature is needed now as never before.

Stable publishing will require commitment and a way to deal with successive versions.
Side-by-side intercomparison, or transparallel presentation.
The sharing of material.

Project Xanadu has anticipated all these problems, but nobody could understand or imagine what we were talking about

We were talking about these problems and they

These were the problems we were talking about; but those who were ridiculing the idea of vast electronic publishing did not hear the rest. It is those people, who heard only the first part to ridicule it, who now think that World Wide Web has accomplished the goals of Project Xanadu.

htswed.d3 → 14
96.02.01

[title d'ici 4 ans]
THE ORTHO HALF OF HYPERTEXT

Theodor Holm Nelson
Sapporo HyperLab, Hokkaido University and Project Xanadu

Millions of people are now familiar with hypertext on the Internet, due to the vast success of the World Wide Web. But along with the excitement, people are beginning to understand the problems of hypertext as well. Clicking a link on World Wide Web is like jumping off a diving board into darkness: you don't know what will happen. And pages disappear unpredictably from day to day; the Web is a froth of ever-popping bubbles.

These are among the problems that Project Xanadu anticipated decades ago, and we have tried to explain to everyone for decades.

But our fundamental premise, of vast worldwide network publishing by individuals, sounded so crazy to people that they were incapable of hearing the rest. So now that we have vast worldwide network publishing by individuals, those who laughed originally think that the objectives of Project Xanadu have been accomplished.

This is far from the truth. Xanalogically-structured literature is needed now as never before.

Stable publishing will require commitment and a way to deal with successive versions

Side-by-side intercomparison, or transparallel presentation

The sharing of material

Project Xanadu has anticipated all these problems, but nobody could understand or imagine what we were talking about

~~These were the problems we were talking about; but those who~~
~~We were talking about these problems and they~~ were ridiculing the idea of vast electronic publishing did not hear the rest.

It is those people, who heard only the Post ~~part~~ part to ridicule it,
who can think that World Wide Web has succeeded the goals of Project Xan.

Theodor Holm Nelson
Sapporo Hyperlab, Hokkaido University and Project Xanadu

Millions of people are now familiar with hypertext on the Internet, due to the vast success of the World Wide Web. But along with the excitement, people are beginning to understand the problems of hypertext as well. Clicking a link on World Wide Web is like jumping off a diving board into darkness: you don't know what will happen. And pages disappear unpredictably from day to day; the Web is a froth of ever-popping bubbles.

These are among the problems that Project Xanadu anticipated decades ago, and we have tried to explain to everyone for decades.

But our fundamental premise, of vast worldwide network publishing by individuals, sounded so crazy to people that they were incapable of hearing the rest. So now that we have vast worldwide network publishing by individuals, those who laughed originally think that the objectives of Project Xanadu have been accomplished.

This is far from the truth. Xanalogically-structured literature is needed now as never before.

Stable publishing will require commitment and a way to deal with successive versions.

Side-by-side intercomparison, or transparallel presentation

The sharing of material

Project Xanadu has anticipated all these problems, but nobody could understand or imagine what we were talking about

We were talking about these problems and they were ridiculing the idea of vast electronic publishing

FROM: Hajime Ohiwa, INTERNET:ohiwa@sfc.keio.ac.jp
TO: Marlene Mallicoat, 75231,762
CC: Ted Nelson, INTERNET:TED@XANADU.NET
(unknown), INTERNET:FURUKAWA@SFC.KEIO.AC.JP
Hajime Ohiwa, INTERNET:OHIWA@SFC.KEIO.AC.JP
DATE: 1/24/96 7:12 AM

(Lat; T RETYPE)

Re: Ted's lectures at SFC

Sender: ohiwa@sfc.keio.ac.jp
Received: from mail0.sfc.keio.ac.jp (mail0.sfc.keio.ac.jp [133.27.4.120]) by dub-img-1.compuserve.com (8.6.10/5.950515)
id HAA12201; Wed, 24 Jan 1996 07:11:13 -0500
Received: from z059.sfc.keio.ac.jp by mail0.sfc.keio.ac.jp (5.67+1.6W/2.7W)
id AA13827; Wed, 24 Jan 96 21:09:55 +0900
Received: from sfc.keio.ac.jp by z059.sfc.keio.ac.jp (8.6.10+2.5Wb1/6.4J.6-sfc0)
id VAA21155; Wed, 24 Jan 1996 21:09:54 +0900
Message-Id: <199601241209.VAA21155@z059.sfc.keio.ac.jp>
To: Marlene Mallicoat <75231.762@compuserve.com>
Cc: Ted Nelson <ted@xanadu.net>, Furukawa@sfc.keio.ac.jp,
Hajime Ohiwa <ohiwa@sfc.keio.ac.jp>
Subject: Ted's lectures at SFC
Date: Wed, 24 Jan 1996 21:09:53 +0900
From: Hajime Ohiwa <ohiwa@sfc.keio.ac.jp>

Dear Marlene,

As Furukawa-san wrote to you, Ted's duty here has been changed.

For undergraduate student, Ted is expected to teach a course entitled "Information Media" in Autumn semester. He could join some undergraduate workshop which is held by all the faculty member, but he could choose not to join.

As for graduate course, he is now expected to teach one lecture course which could be "Cinema of the Mind" or whatever. If he like to give this in Spring, he must fix the title of his lecture and also give us its syllabus which describe briefly(a line or two) what is taught in each week(lecture takes place once a week for 90 minutes and for 13 or 14 weeks depending on the day). We need this document within this month, because it should be authorized by a committee on January 31st. He could give this graduate lecture in Autumn.

(Furukawa-san, am I right in understanding your instruction?)

As for graduate student workshop, he could join any of the project, but we do not ask him to choose one. We expect him to work with as many of us as possible.

Sincerely,

Hajime O

# *"Cinema of the Mind" Seminar*

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This seminar will examine the extensive analogies between software and motion pictures: as art, as industry, as creative tasks, as a challenge of organizational sociology, as an industrial social landscape, and as ~~needing directors.~~

A theoretical framework, called the theory of virtuality, will be presented, broad enough to include software, movies, writing and design. This will in turn be placed in a very large abstract framework called Thematics, or generalized soft logic. From this we will obtain working methodologies for software design and refinement which are much more general than the current popular paradigms of windows, icons, metaphors and talking agents.

We will analyze and critique existing software. Students are encouraged to work on software projects of their own, especially innovative projects away from the conventional models.

newpage

***HO*** ----------

***(REWORKING IT NOW.)***

***THE NEW XANADU***

***(FOR NAGOYA) (Ital: shared)***

'COMPOSITING' means VIRTUAL OBJECTS, VIRTUAL PIECES, VIRTUAL SPACES (not quite sure how to do that-- GOTTA DEFINE DIMENSIONS SOMEHOW), COLLECTIONS, SETS OF RELATIONSHIPS and REVISED VERSIONS OF THEM.

'FILES' are of NO CONCEPTUAL CONSEQUENCE and should therefore NOT BE IN THE USER'S VIEW.

Tyranny of the File: IMPLEMENTATION DROVE SOFTWARE DESIGN.

*Dimensia: CLEAN STABLE ADDRESSING. New Open standards for CLEAN DATA.*
*Outside pointers may address PARTS of compound objects.*

*Subsets and substructures are subaddressable from outside.*

*SPECIAL, CLEANLY LAYERED MEDIA FORMATS.*

*Clean formats allow EXTERNAL ADDRESSING OF SUBSETS OF DATA, ANYONE'S APPLICATIONS TO REWORK THE DATA.*

*May be worked on by user programs according to open standards.*

*NO EMBEDDED CODES, NO HEADERS, NO MERGED DATA (eg WP). Instead: MULTI--MEMBER PARALLEL LINKED OBJECTS.*

*The new, clean approach of Dimensia design: we define layered and parallel data structures for a wide variety of user functions, so that anyone's application programs can rework them, and so that subparts may be addressed (and extracted and transcluded) independently. Layers: text / markuOp / pagination. Arbitrary portions may be independently accessed by any outside program. THIS IS PARTICULARLY WELL SUITED TO XANADU COMPOSITING AND REPUBLICATION.*

***PHILOSOPHY***

"Every piece of data should be connected to everything it's REALLY connected to."

Some people think that "order" means THE REDUCTION OF INFORMATION. My purpose is TO REPRESENT ALL INFORMATION FULLY AND EXACTLY.

My view of the writing of tomorrow: the author creates a full and exact structure, and the user explores it. (Fiction, of course, may be different.)

***OBJECTIVES OF THE XANADU PROJECT***

The objectives of the Xanadu Project are what they always were HUMAN UNDERSTANDING AND FREEDOM. The idea was to extend human understanding and freedom by EXTENDING MEDIA--

1. TO CREATE A GREAT POOL OF PUBLISHED, SHARABLE INFORMATION WHICH CAN BE

1. TO CREATE A GREAT POOL OF PUBLISHED, SHARABLE INFORMATION WHICH CAN BE REPUBLISHED ELECTRONICALLY IN ANY WAY (now called Transpublishing, under the Transcopyright method).

2. TO ALLOW USERS TO INTERCOMPARE RELATED COMPLEX OBJECTS AND DOCUMENTS SIDE BY SIDE, WITH SPECIFIC CONNECTIONS SHOWN (now called Transparallel viewing and media).

3. TO ALLOW ANY MATERIALS TO BE RE-USED FREELY
(This is now called Transclusion; but such terms as HOT QUOTATION, DYNAMIC EXCERPT, CONNECTED QUOTE, LIVE RE-USE may convey the idea better.)

4. TO ALLOW RE-USED PORTIONS TO BE INTERCOMPARED SIDE BY SIDE IN THEIR DIFFERENT CONTEXTS (now called Transparallel Transclusion).

The heart of all this is Transclusion,
having all re-uses logically connected to the master copy.
In principle this can be done many different ways, whose choice is simply an implementation issue.

OBJECTS OF THE XANADU PROJECT, SINCE 1960. 1. Personal computing. Accomplished. 2. A world-wide system for personal independent electronic publication and delivery. Accomplshed by Internet. 3. "FREE QUOTATION"-- A SYSTEM OF PUBLISHING WITH COPYRIGHT ALLOWING UNRESTRICTED REPUBLICATION (by transclusion and transcopyright). Old plan: one contract, unified network service. New plan: Transcopyright and independent microservers. 4. TRANSPARALLEL (side-by-side connected) VIEWING AND MANIPULATION. Always: in the user's client. 5. TRANSPARALLEL VIEWING OF TRANSCLUSION. New plan: transvisibility servers. 6. MICROPAYMENT OF ROYALTY. Old plan: distrib'd, unified accounting. New plan: multi-issuer "checklet" microchecks (patent pending). Plus CLEAN SOFTWARE (Dimensia) as basis for my design, plus the company that was always intended.

***Philosophy of Dimensia***

THE INSANITY OF CONVENTIONAL SOFTWARE:
CONVENTIONAL SOFTWARE TRAPS THE USER IN A TANGLE OF INTENTIONAL AND UNNECESSARY COMPLICATION. "APPLICATION"-- nnecessarily large, inescapable (1-way user commitment), all operations must be from within, no availability to external programs except through "exported" data, at a loss of functionality. THEY CONTROL THE DATA STRUCTURES, THEY CONTROL THE OPERATIONS, THEY CONTROL THE INTERFACE. Examples: AutoCAD* Microsoft WSord* Excel* Photoshop* Pagemaker* Illustrator* WordPerfect* ClarisWorks* Quicken* etc.
UNIX PHILOSOPHY: OPEN DATA, open chain: files - filters - files- pipes - programs - files. BUT no good user-level applications or market.
DIRTY (ordinary, proprietary, tangled) data: HTML, MPEG, PostScript*, Acrobat*, Microsoft Word*, etc.

Conventional software is a DATA TRAP, requiring control of the data, having no way to address it from the outside, using its own private systems of associations and structures, while this is the UNIX* PHILOSOPHY OF TRANSPARENCY AND ACCCESSIBILITY: availability to outside routines.

***DIMENSIA***

Dimensia: an N-Dimensional Clean-Data software system.
**DIMENSIA™ CLEANDATA™** A new system of software component rules for open use and a new kind of compatible software. (Subparts of objects can be externally addressed.)
Openly PROGRAMMABLE, FILTERABLE, LINKABLE, EXECUTABLE.

SUBADDRESSABLE STRUCTURES AND COMPONENTS
Outside pointers may address PARTS of compound objects.
Dimensia: CLEAN STABLE ADDRESSING.
SPECIAL, CLEANLY LAYERED MEDIA FORMATS allow EXTERNAL ADDRESSING OF SUBSETS OF DATA, ANYONE'S APPLICATIONS TO REWORK THE DATA.
New Open standards for CLEAN DATA (subsets and substructures are subaddressable from outside). May be worked on by user programs according to open standards. NO EMBEDDED CODES, NO HEADERS, NO MERGED DATA (eg WP). Instead: MULTI--MEMBER PARALLEL LINKED OBJECTS.
The new, clean approach of Dimensia design: we define layered and parallel data structures for a wide variety of user functions, so that anyone's application programs can rework them, and so that subparts may be addressed (and extracted and transcluded) independently. Layers: text / marku0p / pagination. Arbitrary portions may be independently accessed by any outside program. THIS IS PARTICULARLY WELL SUITED TO XANADU COMPOSITING AND REPUBLICATION.

***TRANSCOPYRIGHT***

TRANSCOPYRIGHT-- a legal permission doctrine that frees everyone.

***MEDIA FUNCTIONS***

**XANADU MEDIA FUNCTIONS.**
Addressable functions: Editing, linking, Compositing, Visualization, Transclusion; in 2D, 3D, 4D.
Builds Dimensia Cleandata into large structures, either by itself or connected to conventional "dirty" data structures. Can be an old-fashioned program (bought in stores for Mac or PC) or a program in Java* for use with Netscape.*
HYBRID LINKING SYSTEM in clean-data format, connecting dirty and clean data.
HYBRID COMPOSITING SYSTEM for virtual structures of both clean and dirty format
Composites I: lists. Composites II: Connective & dimensional maps. Comopsites III: Functions, disproportions.

***DEEP END***

**XANADU DEEP END™**
A library for managing personal media and computer files.
Cleandata, Piece Lists, Couplings, Structures and Maps
PIECES
Types include: text, pictures in various formats, audio, etc.; even interface functions.
CLEANDATA STRUCTURES
WRAPPER: Name(s), type, receipt ... DATA
LINK COUPLINGS
STRUCTURES AND BINDINGS
Topologies.

***MICROSERVERS***

XANADU MICROSERVERS
MICROSERVERS
Servers offering transcopyrighted materials by the piece, either free or with royalty.

***REST OF WORLD***

(Other types of electronic media-- what the rest of the world is building)

***XANADU PUBLIC SERVICES***

XANADU PUBLIC SERVICES Archiving (esp. of email and videos) Connecting and sorting of personal files Random access to your audio files

***XANADU STANDS***

XANADU STANDS
Walk-in screen and printout services, meeting rooms, café.

***THE BUSINESS***

***VIEWING AND MANIPULATION***

***INTERFACE***

INTERFACE SLOT

***CHANGE***

The New-Xanadu approach to Chage: UNDER A NAME, you put THE OBJECT AND ITS CHANGES as an encapsulated Module, or Plex. THIS AVOIDS ISSUES OF 'FILE' AND 'SUBFILE' -- WHICH ARE IMPLEMENTATION ISSUES.

Within this self-contained philosophy, ALL SOURCE MATERIALS FROM ELSEWHERE shd be copied WITH SOURCE into the Plex.

***PURPOSE OF XANADU NOW***

PURPOSES OF XANADU NOW: STILL THE SAME 1. BASIC IDEALISTIC UNIVERSE. UNRESTRICTED REPUBLISHING UNDER TRANSCOPYRIGHT. Through transclusion. TRANSPARALLEL VIEWING. TRANSPARALLEL VIEWING OF QUOTED MATERIALS.

2. CLEAN SOFTWARE DESIGN.

CLEAN DATA STRUCTURE AND SOFTWARE FAMILY THAT DOES NOT TRAP USERS; sub-addressable, accessible data. A basis for the kinds of software I want. Now made easier with Netscape, Java, VRML.

3. BIZ

The Xanadu business I have always planned.

HOzone
words words words words words words words words words words '"
***HO d3*** ----------
***FROM NOTES;***

***HO d4*** ----------
The extensions we foresaw were different from others: INTERACTION, LINKAGE and TRANSCLUSION.

TO ALLOW RE-USED PORTIONS (now called Transclusions)

because they are taken from the original, at least in principle.

# *Generalized Open Transmedia*

What we are talking about is the structure of tomorrow's literature and tomorrow's civilization, no small matters. I still say that what we need is what I have always said we need; I now call it *generalized open transmedia*-- a publication system that allows intercomparison, re-use, republication and recompositing by anyone.

Central to it is a concept I have promoted since 1960 which I now call *transparallel visualization*-- that is, being able to look side-by side at the shared and corresponding parts of media objects: comparing a quote and its original context, comparing different uses of the same material, comparing different versions and alternatives; with each original available for side-by side comparison when the user wants.

This is of course the Xanadu model; but what many people, notably Wolf, have not tried to understand is that open transmedia publishing, with transparallel viewing, is possible without a fancy server like the deep servers we were working on.

The transcopyright permission doctrine is intended to clear the way for this by liberating participating materials into a status like that of clip art and boilerplate.

*Transcopyright is not a technology; it is Nelson's suggestion for a contractual solution to copyright problems. ...*

No, not contractual; it is a pre-permission doctrine, like "shareware."

*Nelson argues that electronic publishers should allow anybody to republish their materials, provided that republication takes place by means of a pointer to the original document or fragment.*

No, I don't say everyone **should**; but the important thing is to set it up for those who **want** to participate. (I do think that eventually everyone will.)

*... publishers of transcopyrighted documents would receive a payment every time one of their bytes was accessed.*

No, not "accessed;" ***purchased*** in an actual purchase transaction.

*In his description of transcopyright, the inventor admits that "certain unusual software features are required" to implement his system, including a back end that can bill users for small amounts of materials, and a front end capable of automatically editing and presenting*

*documents that may have been purchased from several sources. In fact, transcopying is similar to Xanadu, but without the machinery. Nelson has reduced his contribution to a name and a description. ...*

Once again, Wolf misstates cleverly and misleadingly. Even though it is true that "transcopying is similar to Xanadu, but without the machinery," what Wolf does not state is that the machinery required to implement transcopyright is orders of magnitude simpler than what the Xanadu team was working on, which anyone can implement as soon as micropayment becomes feasible. How many readers would realize that from Wolf's description?

For this model of information you want two fundamental types of connections, which in Xanadu tradition are called the **link** (a connection between things which are *different*) and the **transclusion** (a connection between things which are *the same*-- different uses of the same material in different places). They are complements: link and transclusion work together orthogonally like right and left hand; they are the warp and woof of transmedia. This is xanalogical structure.

There are many ways to implement this dual structure of connection (though the embedded-code approach, as in html, is about as wrong as possible). It is quite simple to implement chunk transclusion if you don't go fine-grain, but go with chunks and no overlap, and if you are only planning to see from one re-use of material to its original context.

Whether transclusion is easy to implement, or hard, depends on two main things (I simplify by omitting network issues): **granularity**, meaning the size and overlap of the chunks or portions that users may transclude, and **transvisibility**, or what kinds of instance contexts will be visible from which others. (Just seeing from an instance to the original is easy to arrange.) In the advanced xanalogical servers of XOC, Inc., our great ambitious hope was that all published transclusive instances could in principle be found down to byte granularity.

end

# *A Memlet of John Whitney*

What a shock. I was expecting to see John here today, in Japan, right NOW (the beginning of October 1995). We practically had the beer on ice. The gathering autumn now seems much bleaker without him.

Just a few days ago John and I talked about the new coat and boots he had bought for the Hokkaido winter; I see him standing on the sidewalk, laughing in the falling snow with snowflakes in his beard. That is my last memory of him, though it happened only in our minds, together.

He was the founder of computer graphics. He just said modestly, "ONE of the founders of computer graphics," but who else was controlling cameras by computer in 1949? It is great to know that his sons, of whom he was so proud, are carrying on the tradition. And he was ONE of the founders of computer music, and certainly the first to do them together. (Not many even today do what he did: the music and the animation both.)

It's ironic that such a straightforward, uncrazy fellow should have had a hand in one of the most Psychedelic sequences ever filmed, but he invented the slit-scanner that did the Trip sequence in "2001," and who can forget it, though such effects are commonplace now?

I have no recollection of where we met, except that it must have been in the early seventies. (My god, was it twenty years ago? So now I'm his age when we met.) Wherever it was, I loved him immediately for his enthusiasm and warmth and energy. But he loved EVERYBODY he met, I think. He was so eager to meet everybody. And always so eager to learn. It was a pleasure to tell him things. To express astonishment he would say things like "Gosh!" and "Golly!" and "Well, well!"

I remember a long phone conversation with him in the seventies, long distance from Chicago, as personal computing was just beginning. I called to tell him how important personal computing was going to be, which few believed. Gosh golly, he really listened, and well, well, he really understood. In that call he asked me my advice (one of the few who ever did), and I recall giving him advice in profusion. I had the impression either that he took it, or deeply benefited somehow; but perhaps it was just his great gentlemanliness that made it seem so. He was a gentleman and a gentle man, a Sensitive New Age Guy long before it became fashionable.

# A Memoir of John Whitney

The beautiful Whitney home in Pacific Palisades was hacienda style, sunny and tiled and open. When John and his wife Jackie welcomed me, their conversation and enthusiasm would lift my heart.

But not last fall. When we visited the house in Pacific Palisades before we left for Japan, my lady Marlene and I saw John's worry, and went away concerned.

After Jackie's passing, earlier this year, I wondered if we could do anything to raise John's spirits. Then I got the mad idea that it might cheer John to sweep him into a totally new surrounding-- and here at Hokkaido University, there just happened to be another opening like the one I was getting! What could be a cheerier, wackier idea? After getting informal approval (which came with uncharacteristic swiftness for Japan), I called and left the invitation on his answering machine. He returned a characteristically delighted message of acceptance.

Everybody at the university scrambled to clinch him the job. But the final confirmation had to grind through Japan's Ministry of Education. In Japan, whatever the local enthusiasms, the actions of the central government can seem slow and uncertain. John and I conferred on the phone every few days. He would fret about the opaque news, and I (being slightly further along in the process) would tell him that such news was standard and everything was on track.

We were becoming Japanese civil servants together, Egad. Which meant a lot of paperwork. As part of the most documentation-intensive government on earth, Hokkaido University required us to submit not only the usual certificates of graduation, but certificates from EVERY PAST EMPLOYER. (In the States they don't even need that for top security clearance.) Of my own seventeen past employments and shall-we-say consulting periods, fewer than half involved companies that still existed or remembered my name; getting by without those certificates meant a lot of phone calls and affidavits. Whereas in this respect John, eighteen years my senior, had it easy, with only two past employers, those great record-keepers IBM and UCLA.

But John's educational records were another problem. During his senior year in high school, in the thirties, his very high school building itself fell down in an earthquake (this was L.A.), and they completed the year in tents. He still resented this inconsiderate act of the planet as having greatly disrupted his

education. And in 1995 we could still feel that earthquake: the records were missing! (Not many from that class had lately needed to prove their graduation.) Finally the greater L.A. school system found his records wherever they had shaken to, and his authenticity was deemed satisfactory by the mysterious deemers here.

It could have been much easier. All they needed to do was look at his movies.

The epiphanies of motion and sound that spin and boom from John Whitney's beautiful films will touch people's depths for generations to come. Like aboriginal instruments and like intricately synchronized machinery, they speak not just to our minds, but to a part of us beyond the mind and beneath our selves, elemental and yet usually shielded from the touch of thought or art. This unassuming man had an Other Self, in his art, of astonishing audacity and power.

As a pioneer, as a seer, and as an artist, John Whitney will always be with us. But everyone who knew him will remember him first as a dear friend.

HOzone
***HO earlier*** ----------
I am personally very sad to lose John Whitney.
We practically had the beer and sake on ice.
I know I liked him enormously and immediately.
as a learner, an enthusiast,
So was his eagerness to learn, trait often missing even in the young

I was at the Whitney home several times, experiencing the wonderful hospitality of John and his wonderful wife Jackie.

We were amused by the story of the earthquake that disrupted his highschool studies.
Now in 1995 the records were missing-- because of the earthquake sixty years ago!
So I'm now the age he was when we met.
He was full of love for people he met and always eager to learn.
After an amazingly quick informal approval
John and I were going to be Japanese civil servants together
As a part of the government, perhaps the most documentation-intensive government on earth, Hokkaido University
except maybe for nuclear security clearance.

***HO d12*** ----------

***Well Darn!***
So how old I am now is where he was when we met.

I think I first heard of him when I was standing in line at a copy center in New York around 1968. I told someone I was working on computer animation, and she said approximately, "Oh, like John Whitney? He started it all." My heart sank to hear of yet another competitor. I knew some of the people in the field, like Ken Knowlton and Ivan Sutherland, but I had not heard of John Whitney.

Or had I? There was a DATAMATION cover from one of the IBM films that he did with that Larry Cuba, it might have been sooner, of cubes tumbling in perspective-- one of the first computer animations. That might have been sooner. So he was on the fringe of my consciousness from the early days.

will mean something to people for generations to come.

He was officially my colleague, but t
To me John was not so much a colleague as a dear personal friend.

a Sensitive New Age Guy from an earlier age.

***HO d14*** ----------

So my age now was his when we met.

So everybody at the university scrambled to clinch him the job.

John and I were becoming Japanese civil servants together (egad). This

No way could that be imaginable in the States, except maybe for top security clearance.

they speak to a layer beneath the mind and beneath the skin.

John Whitney was wonderful as a pioneer and as a seer, and as a friend; and he will remain with us as all three. For those of us who knew him, the pioneer-seer stuff was abstract; the sweet and cheery friend is the memory.

***HO d15*** ----------
beneath our selves, way inside us.

hoping he would understand the spirit in which it was intended.

***HO d17*** ----------
certainly THE founder of both together
such a plain, straightforward, uncrazy fellow
should be culpable for one of the most Psychedelic sequences
Marlene and I saw Jackie's illness and John's worry
elemental and yet usually untouched

***HO d17*** ----------
their conversation and enthusiasm always lifted my spirits

***HO d18*** ----------

He was one of the few people who ever asked my advice

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Brand.d4
96.01.05

Dear Stewart:

I have some incomplete communications with you. Out of politeness there were some things I refrained from saying several years ago, and that has left me in an uncandid position.

Several years ago you gave me a very sweet sermon on how easy it was to write if you follow an outline. I was so taken aback that I did not recite to you my standard position on this subject. I enclose now my 1965 paper, which discussed (among other things) the systematic impossibility of outlining in the general case. You may enjoy it.

Outlining means having a subject which is well-partitioned, or ignoring the true intricacies.

As for Negroponte, for over twentyfive years I have believed he is one of the most evil people on earth. The shock and dismay I felt to see you, whom I so greatly admired, become his personal publicist is still with me. I was outraged when you besmirched the introduction to my book with his name.

(Indeed, I believe I did write the first personal computer book. I called it MEDIA 72 and I completed it in 1967, when I was employed by Harcourt, predicting hypertext and the whole schtick. To my consternation it was declared company secret and I was not allowed to publish it. My copy is Deeply Filed, unfortunately, but if it surfaces, and if you're interested, I'll make you a copy.)

I have not discussed these matters publicly for various reasons, including Negroponte's sponsorship of Louis and Jane, but they are no longer my friends that no longer matters.

Since the commencement of hostilities by WIRED Magazine (a Pearl Harbor attack, really), I am reviewing all my battle / military options.

For someone I so admired (you) to become the personal publicist of such a paragon of evil ...

I will finally force myself to read THE MEDIA LAB (the very sight of which has infuriated me) and BEING DIGITAL before I do anything publicly.

The time is perhaps ripe to say something publicly about this.

Brand.d3
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Brad. d2 (not sent)

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Brad -11 (not sent)

Dear Stewart:

I have some incomplete communications with you. Out of politeness there were some things I refrained from saying several years ago, and that has left me in an uncandid position.

As for Negroponte, for over twentyfive years I have believed he is one of the most evil people on earth. The shock and dismay I felt to see you, whom I so greatly admired, become his personal publicist is still with me. I have not discussed these matters publicly for various reasons, including Negroponte's sponsorship of Louis and Jane, but they are no longer my friends that no longer matters.

Since the commencement of hostilities by WIRED Magazine (a Pearl Harbor attack, really), I am reviewing all my battle / military options.

For someone I so admired (you) to become the personal publicist of such a paragon of evil ...

I will finally force myself to read THE MEDIA LAB (the very sight of which has infuriated me) and BEING DIGITAL before I do anything publicly.

The time is perhaps ripe to say something publicly about this.

From uunet.uu.net!smds!smds.com!sw@Sequoia.picosof.com Tue Mar 28 08:23:40 1995
Date: Mon, 27 Mar 95 18:01:26 EST
From: sw@smds.com (Steve E. Witham)
X-Mailer: Mail User's Shell (6.4 2/14/89)
To: ted@xanadu.net
Subject: P.S. on transcopyright
Content-Length: 1320

Ted--

Btw, something like a transcopyright notice appears on WWWeb pages once in a while: "Feel free to make links to this page, and I'd appreciate it if you'd let me know when you do."

Oh, and speaking of anthropomorphization, I went to see Michael Moschen last night. You may have seen him on PBS. He "juggles" crystal balls, metal rods, rubber balls bouncing off the inside of an 8 foot metal triangle, all sorts of stuff, but a common thread of his work is that the objects take on a life of their own--running up and down his hands, arms and body, leapfrogging over each other, pursuing paths seemingly independent of his hands and seeming to be tricky and rebellious so that he has to "get them back under control." He occasionally gives them bows. After the performance he talked about how he considers them "partners" and gives up a certain amount of his personality into them.

Machines can do more and more anthropomorphic things, and yet we don't think of them as robots. Maybe that was my point: that we have specific perceptual tricks to *not* see cars and trucks anthropomorphically, but to attribute what they do to the driver. But I think we end up perceiving the car as synonymous with the person (there he goes, cutting across my lane), which is similar to anthropomorphizing.

--Steve